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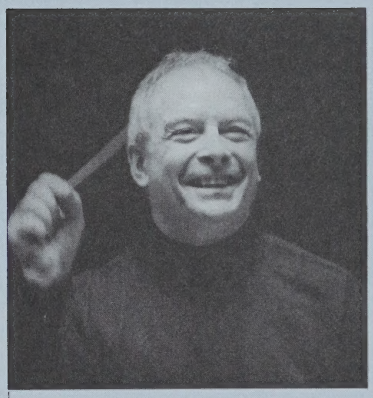

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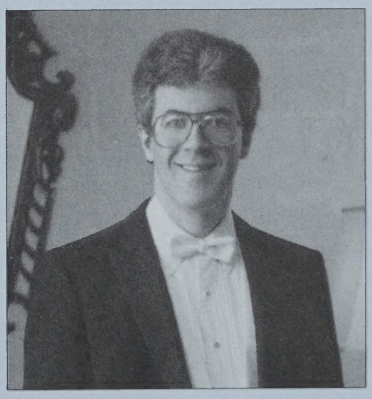
CHRISTMAS ORATORIO

JOHANN SEBASTIAN BACH

John Finney, Conductor

Handel & Haydn Society Orchestra and Chorus

December 18 & 21, 1997
New England Conservatory's
Jordan Hall



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One Hundred Eighty-Third Season, 1997–1998

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H&H

Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1997–1998 Season

Thursday, December 18, 1997 at 8:00 p.m.
Sunday, December 21 at 3:00 p.m.
New England Conservatory's Jordan Hall, Boston

John Finney, Conductor

Johann Sebastian Bach
(1685–1750)

Oratorium tempore Nativitatis Christi, BWV 248, "Christmas Oratorio"

Mark Sprinkle, Evangelist

Part I: ***Jauchzet, frohlocket, auf, preiset die Tage***
For Christmas Day

Katharine Emory, mezzo-soprano; Thomas Jones, baritone

Part II: ***Und es waren Hirten in derselben Gegend***
For the second day of Christmas

Roberta Anderson, soprano; Kamala Soparkar, mezzo-soprano
William Hite, tenor; Herman Hildebrand, baritone

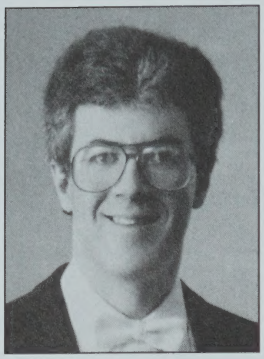
—Intermission—

Part III: ***Herrscher des Himmels, erhöre das Lallen***
For the third day of Christmas

Roberta Anderson, soprano; Mary Ann Valaitis, mezzo-soprano
Mark McSweeney, baritone

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation

John Finney, Conductor



John Finney has established himself as a conductor of great vitality and versatility in his work with several Boston-area ensembles. He has been conductor of the Heritage Chorale in Framingham for ten years, and has led that chorus in performances of such major works as Mendelssohn's *Elijah,* and most recently Verdi's Requiem. As Director of the University Chorale of Boston College, he has performed with the Chorale in concert tours locally and throughout the world, including Orff's *Carmina Burana,* Bernstein's *Chichester Psalms,* and several American premieres. He founded the Boston Early Music Festival Chorus in 1987, and has been Director of Music for the Wellesley Hills Congregational Church since 1984. Mr. Finney has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992, directing H&H's Jordan Hall performances. He has been instrumental in maintaining the extraordinary level of quality of the H&H Chorus, which the *Boston Globe* has called "one of the glories of Boston's musical life." Mr. Finney is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and teaches at the Academy for Early Music in Bressanone, Italy. He has recorded for Denon, Decca, and Nonesuch.

Handel & Haydn Society

The Handel & Haydn Society is America's premier chorus and period orchestra. Under the artistic direction of renowned conductor Christopher Hogwood since 1986, H&H has become a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. H&H made its European debut in 1996 with a fully staged production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group at the Edinburgh International Festival in Scotland. In addition to performances at Boston's Symphony Hall, H&H also offers concerts at New England Conservatory's Jordan Hall, most often under the direction of Associate Conductor John Finney. H&H's innovative educational outreach program brings the joy of classical music to more than 7,000 students every year in 47 schools throughout Massachusetts.

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Pamela Murray

Alto
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Katharine Emory
Kamala Soporkar
Mary Ann Valaitis

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The Christmas Oratorio

Robert Mealy

Johann Sebastian Bach composed (or rather compiled) what he called his *Oratorium tempore Nativitatis Christi,* and what we know as the "Christmas Oratorio," in the fall of 1734 for the coming Christmas season. The autograph score shows that he worked in great haste: he began to write the opening chorus, taken from another cantata, with its original text, and then hurriedly crossed the words out, while elsewhere he hastily abandoned sketches for other movements after a line or two, a rare event in a Bach score. The entire production of six cantatas was intended as a sacred drama spread over the twelve days of Christmas and ending with the arrival of the Three Kings. The first cantata would have been heard on Christmas Day, the second on December 26th, the third on the 27th, the fourth on New Year's Day, the fifth on the Feast of the Circumcision (January 2nd), and the final one on Epiphany, January 6th. Although this cycle originally took nearly two weeks to perform, Bach specifies on his title-page that this is a single oratorio that comes in six parts. (Bach reserves the term "oratorio" for a series of cantatas linked by a sacred plot-line.) Each of these parts, however, can stand alone; in our performance, we will hear the first three cantatas of the cycle. This oratorio, his first new large-scale production in some time for the two big Leipzig churches, was an important chance for him to consolidate much of the music he had composed in the previous two years, music which was first intended for ephemeral political celebrations.

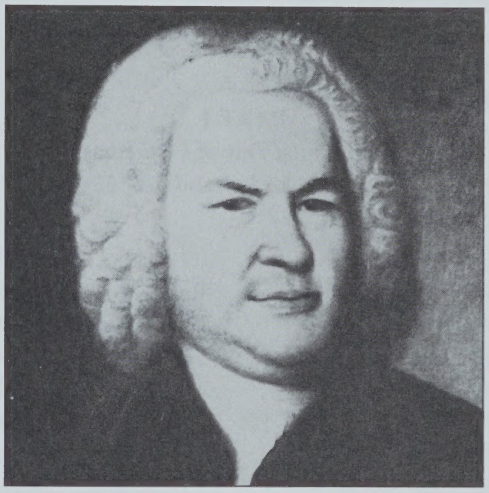
There was a good reason for this uncharacteristic flood of secular cantatas. By 1733, Bach had become increasingly interested in the possibilities offered by the court at Dresden. He had more than fulfilled his Leipzig compositional duties with several full cycles of cantatas for the church year, and his attempts to reform the musical situation at the Thomaskirche only mired him in endless bureaucratic battles. The local *collegium musicum,* a weekly chamber-music party of students and gifted amateurs, was still a pleasure (producing, among other things, the harpsichord concertos and the great Flute Suite), but that was about it for Leipzig. In these circumstances, the possibility of working with the resources of a great court like Dresden must have held an enormous attraction for him. (Bach at court remains one of music's great what-ifs—would we have had a Bach opera?) The Mass in B Minor was one wonderful result of this effort to attract royal patronage; the series of cantatas he wrote for various court anniversaries was another. These occasions ranged from birthdays (Prince Friedrich Christoph, September 5) to coronation anniversaries (August III, October 5), and, in keeping with the tastes of opera-going Dresdeners, Bach took care to write uncomplicated, up-to-date, "modern" music for these celebrations, with clear structures and colorful orchestral textures.

About a third of the Christmas Oratorio is taken from these secular cantatas, and their exuberant freshness gives the oratorio its distinctively festive sound. Since these choruses and arias were originally intended for royal birthdays and anniversaries, enshrining this music in a lengthy work celebrating the birth of Christ made perfect sense to eighteenth-century ears: Heaven was the grandest court of all, and Christ was its King. But this is exactly what has made the Oratorio something of a problem in past years to many Bach scholars. Bach's use of the technique known as "parody" (reworking earlier music by setting new text to it) is upsetting to some because it implies that the new work is somehow tainted by a lack of originality, that it is "inauthentic" in some deep sense. And when the original setting is overtly secular, in fact political, its reuse in a sacred context made many nineteenth-century scholars uncomfortable. But in Bach's world, a gesture of praise and homage was the same, whether for God or for his royal representatives on earth.

Of course, parody does present some practical problems when the original text calls for a vivid musical image whose point is lost when the words are changed. The opening of the whole Christmas Oratorio is perhaps the most famous example of this: the fanfare of kettle-drums makes more sense when you know that the text used to say "Sound forth, you drums!" But usually Bach's musical language doesn't rely on such explicit word-painting, and in any case the original texts of these cantatas were, like most political speeches,

fairly generic, with as few specifics as possible. And this may provide the most telling explanation for why Bach chose to recycle the year's crop of secular cantatas, simply in a pragmatic concern for their survival: after all, Christmas comes around every year, and who now remembers Electress Maria Josepha?

In re-working these secular choruses and arias, Bach ensured that a huge six-part work would maintain a certain stylistic coherence. He also provided an overall tonal structure by setting the whole work in a cycle of keys: the first, third, and sixth parts are all in bright D Major, while the others are in related keys of G, F, and A. In our performance, we will be hearing two of these D Major cantatas, which gleam with the sound of trumpets and drums. These are traditionally the instruments of royalty and power, and here they create a spectacular homage to Christ as King. The opening of the first cantata is especially splendid, as it displays all the instrumental colors of Bach's orchestra deployed in one of his most brilliant movements. In contrast, the second cantata sets the airy sounds of strings and flutes against the earthiness of oboes—and here Bach uses the earthiest kinds: both oboes *d'amore* and *da caccia* play in the opening movement—to create a vivid picture of the angels joining the shepherds in praise. The third cantata brings back the trumpets to call upon the "Herrscher des Himmels" (Ruler of Heaven) in a festive dance. To reinforce this sense of a prevailing orchestral color, Bach ends each cantata with a kind of recapitulation of its opening material, sometimes literally (as in the third cantata), sometimes in quotation (as in the second), and sometimes, as with the first cantata, simply a recollection of its splendor.



Johann Sebastian Bach

Unlike the tremendously dramatic St. Matthew Passion, where even the chorus takes on several roles, nothing much happens in the Christmas Oratorio. Or rather, what does happen is not particularly staged. The angel's part is sung by a soprano, of course, and later on in Part 4 Herod is represented by a bass, but mostly the biblical narrative is delivered in very straightforward recitative by the tenor Evangelist. The focus is instead on the arias and choruses, which meditate upon the images and metaphors raised by the bible verses. More lyric than epic, the libretto dwells upon the paradox of an all-powerful King of Heaven appearing as a small defenseless baby, and by extension the miracle of God being born in each of us. Other, related images which recur throughout the cycle are the star appearing in the night sky, providing illumination and guidance in a dark world, and the intimate union between the soul and Christ as bride and groom, derived from the Song of Songs.

The drama is thus in the contrasts these images contain: at the same time light and dark, great and small, intimate and universal. To convey these meditations, Bach uses all the formal possibilities the cantata offers. Along with the usual elements of a festive cantata—the large-scale opening "concerto," the aria where voice and instrument reflect upon a particular image, and the chorale, with all its Lutheran associations of the people speaking as one—Bach introduces magnificent variations upon all these forms, as when the chorus interrupts an aria with a chorale, when an aria weaves in and out of an accompanied recitative, or when a closing chorale is brilliantly broken into by the full orchestra, recalling some earlier movement. The effect of all this variety in such a capacious work is to give us a different kind of drama, one which is less about tensely following a narrative thread and more about the pleasure of absorbing ourselves in the images and associations unfolding from the Christmas story.

—Scholar and performer Robert Mealy has recorded and toured with many period-instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

Christmas Oratorio: Vocal Text

Texts: The Gospel of St. Luke, Chapter 2, verses 1, 3-21
The Gospel of St. Matthew, Chapter 2, verses 1-12
Chorale—non-liturgical poetry, partly as parodies of secular texts,
by Christian Friedrich Henrici-Picander

English translation of the sung texts reprinted by kind permission of Archiv Produktion/Deutsche Grammophon GmbH, Hamburg

PART I

For the First Day of Christmas
St. Luke 2, 1 and 3-7

Chorus

Jauchzet, frohlocket, auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

Rejoice, exult! up, glorify the days,
Praise what the All Highest this day has done!
Set aside fear, banish lamentation,
Strike up a song full of joy and mirth!
Serve the All Highest with glorious choirs,
Let us worship the name of the Lord!

Recitative

Evangelist (Mark Sprinkle)

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzet würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißet Bethlehem; darum, daß er von dem Hause und Geschlechte David war, auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

And it came to pass at this time, that a decree went out from Caesar Augustus, that all the world should be taxed. And everyone went to be taxed, each to his own city.
Then also Joseph arose from Galilee, from the city of Nazareth, into the land of Judaea, to the city of David, which is called Bethlehem; because he was of the house and lineage of David;
and he took with him to be taxed Mary, his espoused wife, who was with child. And when they were there, the time came that she should be delivered.

Recitative (Katharine Emory)

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor.

Now shall my beloved Bridegroom,
Now shall the hero of David's house
For the solace and salvation of earth
At last be born.
Now will the star of Jacob shine,
Its radiance breaks through already.
Up, Zion, and leave weeping now,
Thy good mounts on high.

Aria (Katharine Emory)

Bereite dich, Zion, mit zärtlichen Trieben,	Prepare thyself, Zion, with tender desire
Den Schönsten, den Liebsten bald bei dir zu sehn!	The Fairest and Dearest to behold with thee soon!
Deine Wangen	Thy cheeks
Müssen heut viel schöner prangen,	Today must shine the lovelier,
Eile, den Bräutigam sehnlichst zu lieben!	Hasten most ardently the Bridegroom to love!

Chorale

Wie soll ich dich empfangen,	How shall I receive Thee
Und wie begegn' ich dir?	And how encounter Thee?
O aller Welt Verlangen,	Oh, desired of all the world,
O meiner Seelen Zier!	Oh, my soul's adornment!
O Jesu, Jesu, setze	Oh, Jesus, Jesus, set
Mir selbst die Fackel bei,	The torch by me Thyself,
Damit, was dich ergötze,	Whereby that which pleases Thee,
Mir kund und wissend sei.	May be manifest and known to me.

Recitative

Evangelist (Mark Sprinkle)

Und sie gebar ihren ersten Sohn, und wickelte ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge.	And she brought forth her first-born Son, and wrapped him in swaddling clothes, and laid him in a manger, because there was no other room for them in the inn.

Chorale with Recitative (Thomas Jones)

Er ist auf Erden kommen arm,	He came poor upon earth
Wer will die Liebe recht erhöhn,	Who can extol the love aright,
Die unser Heiland vor uns hegt?	Our Savior cherishes for us,
Daß er unser sich erbarm,	For that He pities us,
Ja, wer vermag es einzusehen,	Yea, who is capable of comprehending,
Wie ihn der Menschen Leid bewegt?	How man's distress so moved Him?
Und in dem Himmel mache reich	Make us rich in heaven
Des Höchsten Sohn kömmt in die Welt,	The son of the All Highest comes into the world
Weil ihm ihr Heil so wohl gefällt,	Because its salvation pleases Him so well,
Und seinen lieben Engeln gleich.	And like unto His beloved angels.
So will er selbst als Mensch geboren werden.	That He will Himself be born as man.
Kyrieleis!	Lord have mercy on us!

Aria (Thomas Jones)

Großer Herr, o starker König,	Great Lord and mighty King,
Liebster Heiland, o wie wenig	Beloved Savior, oh, how little
Achtest du der Erden Pracht!	Dost Thou esteem earthly pomp!
Der die ganze Welt erhält,	He who maintains the whole world,
Ihre Pracht und Zier erschaffen,	And did create its ornament and splendor,
Muß in harten Krippen schlafen.	Must sleep in a hard manger.

Chorale

Ach mein herzliebes Jesulein,	Oh, little Jesus, my heart's love,
Mach dir ein rein sanft Bettelein,	Make Thyself a clean soft little bed,
Zu ruhn in meines Herzens Schrein,	In which to rest in my heart's inmost shrine,
Daß ich nimmer vergesse dein!	That I may never forget Thee!

PART TWO

For the Second Day of Christmas
St. Luke 2, 8-14

Sinfonia

Recitative
Evangelist (Mark Sprinkle)

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie furchten sich sehr.

And there were shepherds in the same country abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

Chorale

Brich an, o schönes Morgenlicht,
Und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Daß dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Frieden bringen.

Break through, oh lovely light of morn,
And let the heavens dawn!
You shepherd folk, be not afeared,
Because the angel tells you,
That this weak babe
Shall be our comfort and joy,
Thereto subdue the devil
And bring peace at last.

Recitative
Evangelist (Mark Sprinkle)

Und der Engel sprach zu ihnen:

Der Engel (Roberta Anderson)

Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

And the angel said unto them:

The Angel

Fear not; behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord.

Recitative (Herman Hildebrand)

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

That which God promised Abraham,
He now lets be manifested to the
Shepherd band, fulfilled.
A shepherd it was had to learn
All this before from God.
And now also must a shepherd
First know the act fulfilled,
Which He promised then.

Aria (William Hite)

Frohe Hirten, eilt, ach eilet,
Eh' ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn.
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

Joyful shepherds, haste, oh, haste,
Lest you tarry too long,
Haste to see the lovely babe.
Go, the joy is all too fair,
Seek to gain grace,
Go, and refresh heart and mind!

Recitative
Evangelist (Mark Sprinkle)

Und das habt zum Zeichen: Ihr werdet finden das Kind in Windeln gewickelt und in einer Krippen liegen.

And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

Chorale

Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehet überall.
Da Speise vormals sucht ein Rind,
Da ruhet jetzt der Jundfrau'n Kind.

Behold: there in a dark stable lies
The One who has dominion over all.
Where, before, an ox sought food,
There now rests the Virgin's Child.

Recitative (Herman Hildebrand)

So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht;
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

So go then hence, you shepherds, go,
That you may witness the miracle;
And if you find the Son of the most High
Lying in a hard manger,
Then sing Him by His cradle,
In a sweet voice
And with full choir,
This lullaby to rest!

Aria (Kamala Soparkar)

Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

Sleep, my Dearest, enjoy Thy rest,
From henceforth watch over the well-being of all!
Refresh the breast,
Experience the joy,
There where we gladden our hearts!

Recitative
Evangelist (Mark Sprinkle)

Und alsobald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

Chorus

Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen.

Glory be to God in the highest, and on earth peace, good will toward men.

Recitative (Herman Hildebrand)

So recht, ihr Engel, jauchzt und singet,
Daß es uns heut so schön gelinget!
Auf denn! wir stimmen mit euch ein,
Uns kann es, so wie euch, erfreun.

Then fittingly, you angels, rejoice and sing,
That things turn out so favorably for us this day.
Up then! We will join in with you,
For we can rejoice just as you.

Chorale

Wir singen dir in deinem Heer
Aus aller Kraft Lob, Preis und Ehr,
Daß du, o lang gewünschter Gast,
Dich nunmehr eingestellet hast.

We sing to Thee in Thy host
With all our might and main: praise, honor and glory,
That Thou, oh long-desired Guest,
Hast now appeared.

PART THREE

For the Third Day of Christmas
St. Luke 2, 15-20

CHORUS

Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlöckendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

Ruler of Heaven, hear our stammering tones,
Let our feeble singing please Thee,
When Thy Zion exalts Thee with psalms!
Hear our hearts' triumphant praise,
When we now display our awe before Thee,
Because our welfare is assured!

RECITATIVE
EVANGELIST (MARK SPRINKLE)

Und da die Engel von ihnen gen Himmel fuhren, sprachen die Hirten untereinander:

And when the angels had departed from them into heaven, the shepherds said one to another:

CHORUS

Lasset uns nun gehen gen Bethlehem und die Geschichte sehen, die da geschehen ist, die uns der Herr kundgetan hat.

Let us now go even unto Bethlehem, and see This thing which is come to pass, which the Lord hath made known unto us.

RECITATIVE (MARK MCSWEENEY)

Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hülf aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er getan;
Geht, dieses trefft ihr an!

He has comforted His people,
He has delivered His Israel,
Sent help out of Zion
And ended our suffering.
Behold, shepherds, this has He done;
Go, this is what you will find!

CHORALE

Dies hat er alles uns getan,
Sein groß Lieb zu zeigen an;
Des freu sich alle Christenheit
Und dank ihm des in Ewigkeit.
Kyrieleis!

This has He done for all of us,
His great love to proclaim;
In that all Christendom shall rejoice
And thank Him for it to all eternity.
Lord have mercy on us!

DUET (ROBERTA ANDERSON, MARK MCSWEENEY)

Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vatertreu
Wieder neu.

Lord, Thy compassion, Thy mercy
Comfort us and make us free.
Thy gracious favor and love,
Thy wondrous desire
Make new once more
Thy father-faith.

RECITATIVE
EVANGELIST (MARK SPRINKLE)

Und sie kamen eilend und funden beide, Mariam und Joseph, dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kind gesaget war. Und alle, für die es kam, wunderten

And they came with haste, and found both Mary and Joseph, and the babe lying in a Manger. And when they had seen it, they published abroad the word which was spoken to them concerning the child. And all that heard it wondered at the

sich der Rede, die ihnen die Hirten gesaget hatten. Maria aber behielt alle diese Worte und bewegte sie in ihrem Herzen.

tidings which the shepherds had told unto them. But Mary kept all these things, and pondered them in her heart.

Aria (Mary Ann Valaitis)
Schließe, mein Herze, dies selige Wunder
Fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
Immer zur Stärke
Deines schwachen Glaubens sein.

Lock, my heart, this blessed wonder
Fast within thy belief!
Let this miracle of the divine works
Ever be the strength
Of thy weak faith.

Recitative (Mary Ann Valaitis)
Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahren.

Yes, yes, my heart shall guard
For sure and certain proof
That which, at this auspicious hour,
It has experienced for its bliss.

Chorale
Ich will dich mit Fleiß bewahren,
Ich will dir
Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freud
Ohne Zeit
Dort im andern Leben.

I will keep Thee diligently in my mind,
I will live
For Thee here,
I will depart with Thee hence,
With Thee will I soar at last,
Filled with joy,
Time without end,
There in the other life.

Recitative
Evangelist (Mark Sprinkle)
Und die Hirten kehrten wieder um, preiseten und lobten Gott um alles, das sie gesehen und gehöret hatten, wie denn zu ihnen gesaget war.

And the shepherds returned again, praising and giving thanks to God for everything that they had seen and heard, as it was told unto them.

Chorale
Seid froh dieweil,
Daß euer Heil
Ist hie ein Gott und auch ein Mensch geboren,
Der, welcher ist
Der Herr und Christ
In Davids Stadt, von vielen auserkoren.

Be joyful, meanwhile,
That our Savior
Is here born both God and man,
He, Who is
The Lord and Christ,
In the city of David, chosen of many.

Chorus da capo
Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

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When Thy Zion exalts Thee with psalms!
Hear our hearts' triumphant praise,
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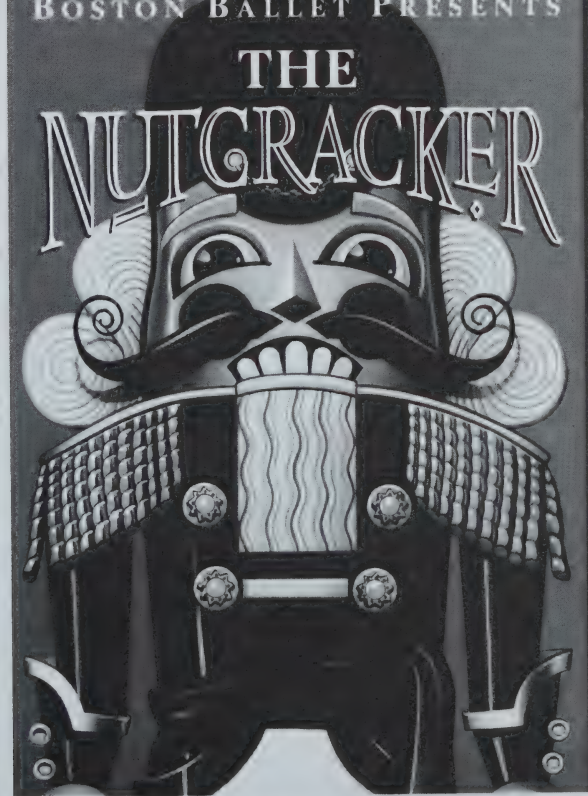

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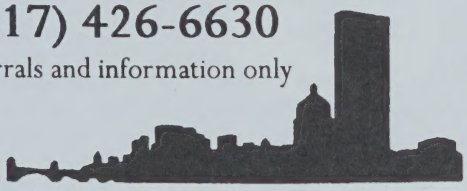

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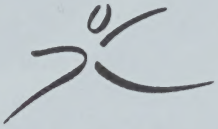

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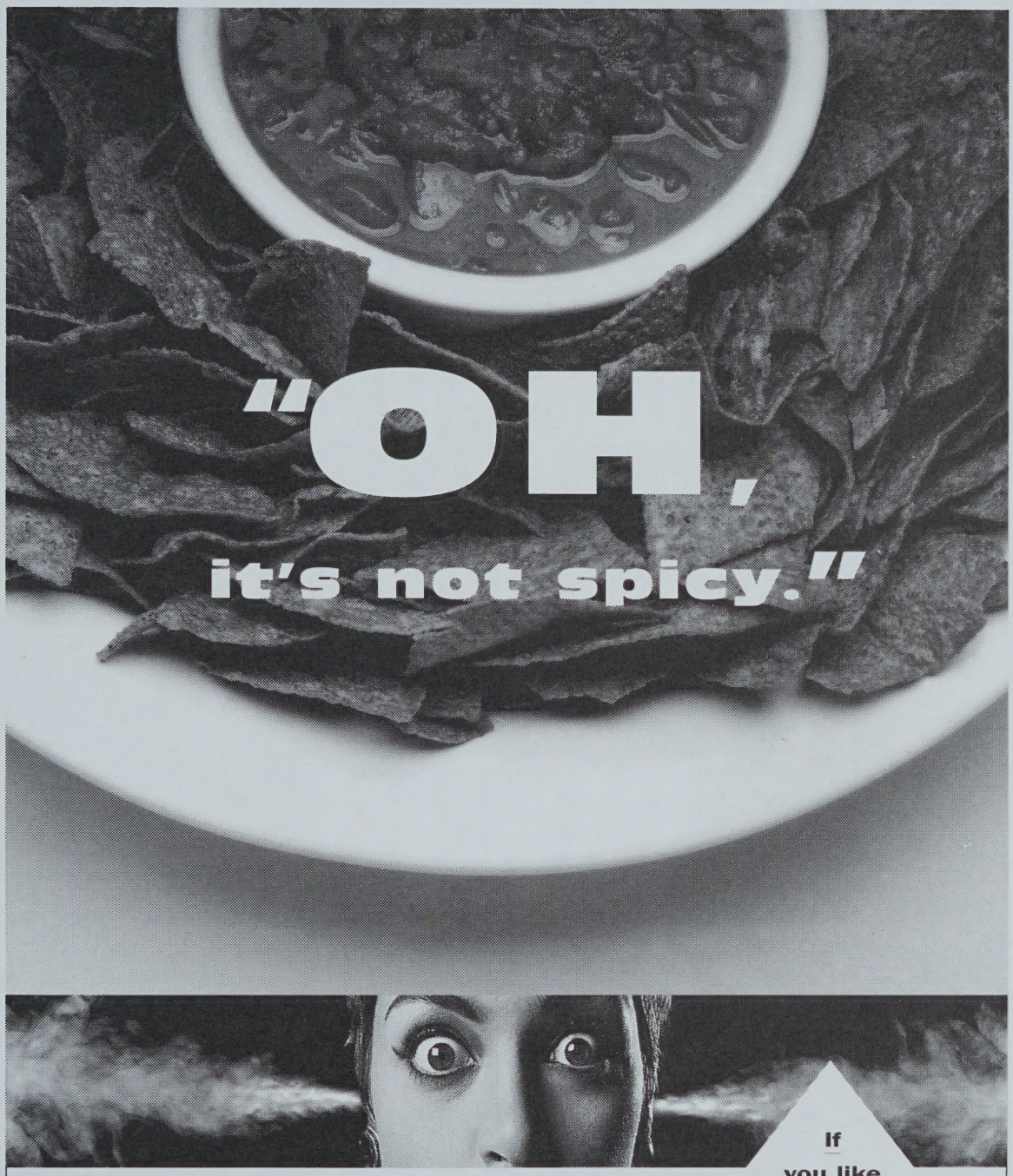

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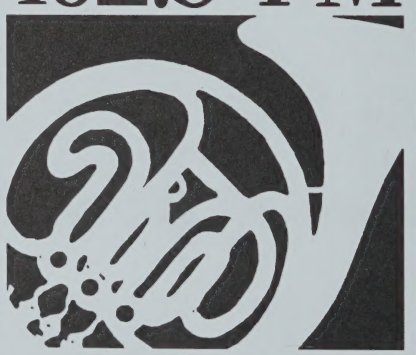

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